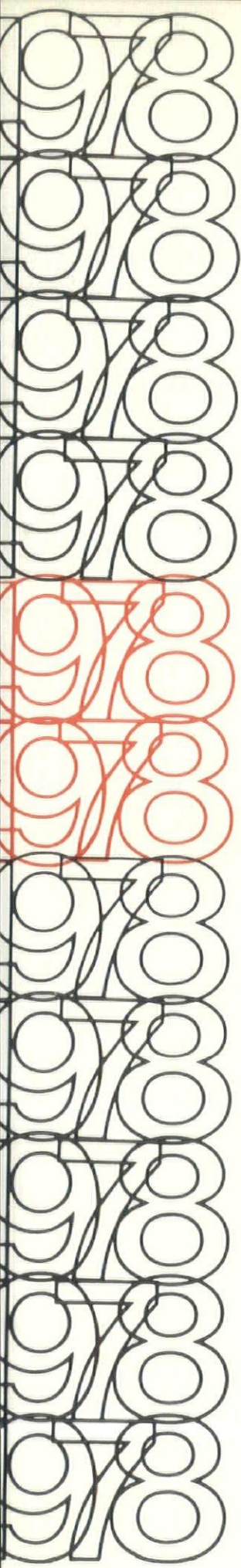
IA - 1978 - MARCH/APRIL



IOWA ARCHITECT

March / April 1978

ARCHITECTS

LIBRARY

DESIGN AWARDS

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The glazing contractor says it had to be done before his grey glass was subjected to alkali run off from dirty panels. The window supplier says that it would have damaged his aluminium also. The window erector claims he set the sash to the window manufacturer's drawings. The precast supplier swears the precast is manufactured to conform with his drawings. The precast erector, who misinterpreted where to start, says the precast joints still meet "precast tolerances".

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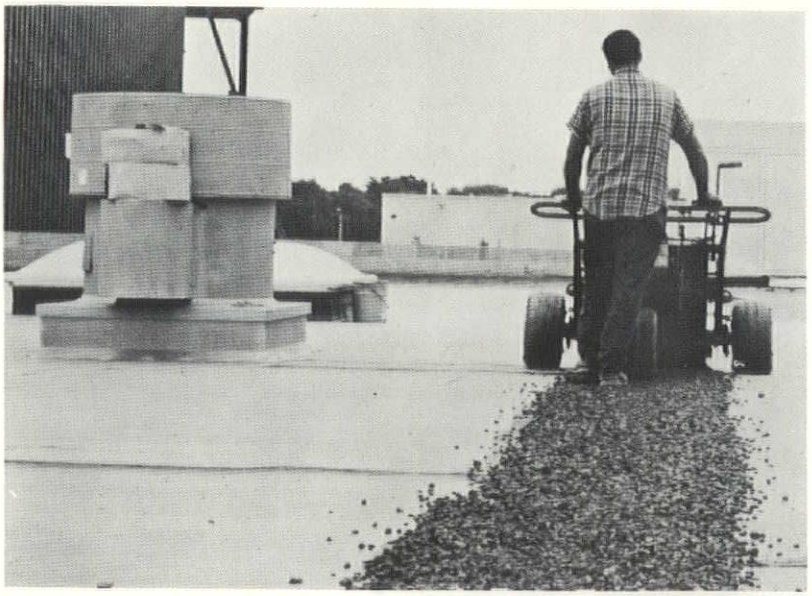
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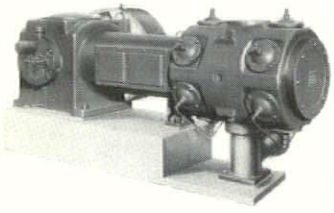
Type 30—½ to 50 hp Air Cooled



Type 40—25-125 hp Air Cooled



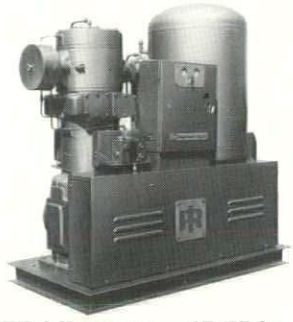
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ESH—20-125 hp Water Cooled



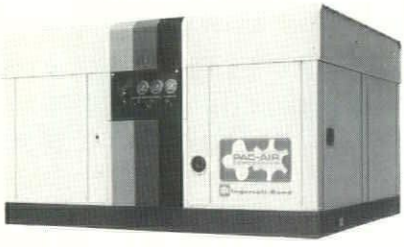
ESV—15-125 hp Water Cooled



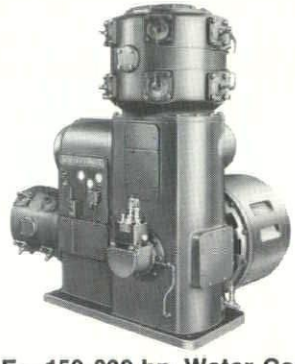
ESV Package—15-75 hp Water Cooled



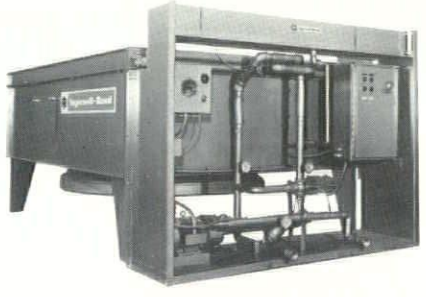
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FEDERAL HOME LOAN BANK Des Moines, Ia.
ARCHITECT: Brooks - Borg - Skiles
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DESIGN AWARDS 1978

The Jury

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stanley tigerman faia	principal, stanley tigerman and associates, chicago, illinois member, advisory committee of the school of architecture, yale university chairman, 1977 aia institute honors jury
herb baldwin asla	principal, herb baldwin/landscape architect, minneapolis, minnesota assistant professor, school of architecture and landscape architecture university of minnesota
peter seitz	graphic designer and principal, inter design group, minneapolis, minnesota associate professor, minneapolis college of art and design former design curator, the walker art center, minneapolis
richard van iten phd	chairman, department of philosophy, iowa state university, ames, iowa associate dean of the college of science and humanities, isu "professor of the year" [1974], isu past president, iowa philosophical society

Jury Comments

The 1978 Iowa Chapter of the American Institute of Architects Honor Awards Program contained fifty submissions. Of these, one was selected as a first Honor Award and another five for for Honor Awards.

The jury was impressed with the overall quality of the work submitted and standards of execution. The projects demonstrated for the most part thoughtful evaluation and resolution of the problem presented and a laudable absence of "high style" fashion design. Included in the submission were projects dealing with energy issues where it was refreshing to find Architects reevaluating the use of our basic natural resources.

As a general observation, the one general flaw in the format was the lack of context in which the buildings were sited. This could be taken as a reflection on the architect's attitude toward making independent and unrelated buildings, but more probably is the result of the admission format. In an area where open space predominates and urban contexts are in the minority, each new builder has the opportunity to reinforce and clarify the quality of its environment. To judge whether a building is a thoughtful addition to the manmade world or for all its attractiveness a destructive force means to evaluate it in context. Selecting fewer buildings for awards and actually visiting them would be the best evaluation of excellence but short of practicing that, the inclusion with the submission of more extensive neighborhood plans along with several area photographs would be an acceptable substitute.

The jury feels the projects selected illustrate a high level of excellence and demonstrate a set of diverse attitudes and insights about the nature of the problems that surround us. We hope the ideas they represent will be thought provoking to you as professionals and that we have not been seduced by the excellence of the photography.

1ST HONOR AWARD

The Public Library of Des Moines
South Side Branch
Charles Herbert and Associates, Inc.

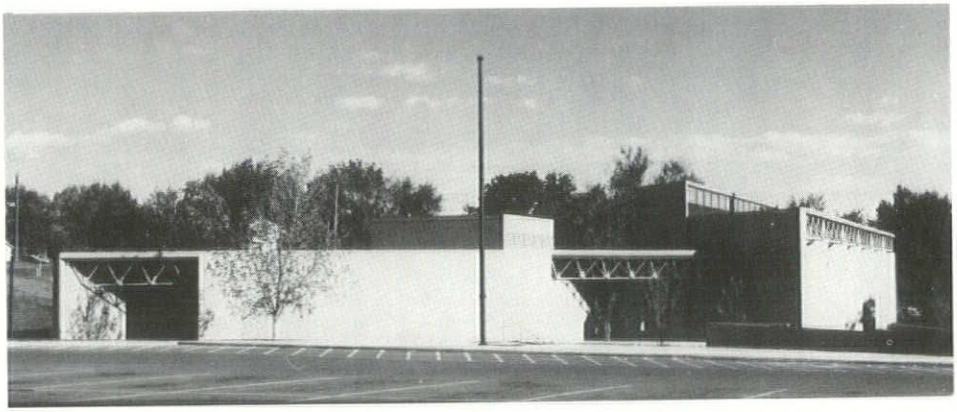
OWNER: The Public Library of Des Moines
ENGINEERS: James W. Wilson, Structural Engineer. Frank Pulley Associates, Consulting Engineer.
CONTRACTORS: Vawter and Walter, Inc.
PHOTOGRAPHERS: Charles Herbert and Associates, Inc.

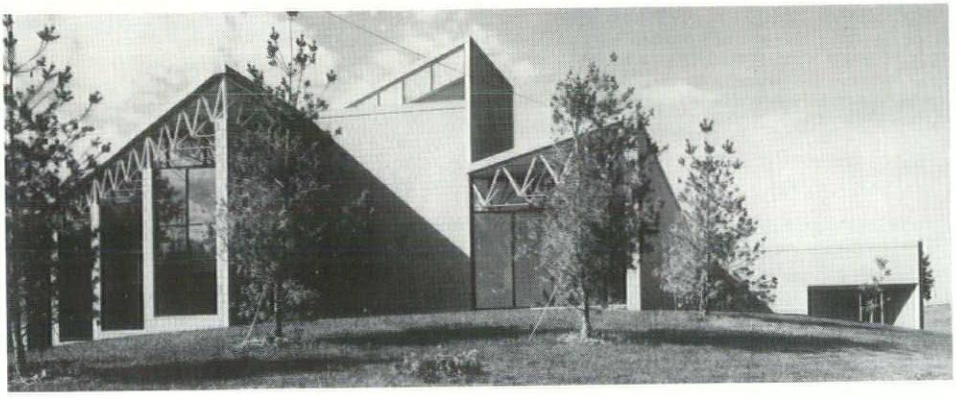
ARCHITECT'S COMMENTS: The Owner's program for this federally-funded branch public library asked that the building, to be located in a neighborhood park, express a commitment to progressive programs for community education and service.

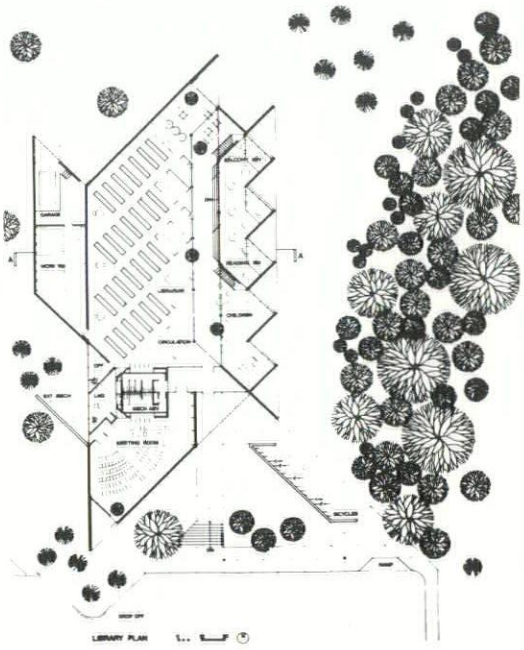
The building is cut into a slope close to a tree-filled valley near the east side of the site. This location creates semi-private exterior spaces screened from the nearby swimming pool and away from the large existing parking lot. Plant materials have been added to reinforce this natural screen. External approach is funneled into a circulation spine separating two levels of reading and study spaces from service areas and stacks in the generally windowless west part of the building. A separate children's reading area is located near the entrance where it can be closely supervised.

The exposed space frame structure offers several advantages: an economical 45 ft. clear span; a diagonal grid which allows the roof structure to step up from concrete columns to a clerestory over the circulation spine; a strong visual statement with potential as an educational tool; a framework for hanging the Owner's promotional/educational graphics, such as the 50 state flags they currently have displayed; a high ceiling appropriate for indirect H.I.D. lighting.

JURY'S COMMENTS: A practical and delightful addition to the public realm. Instead of being an institutional lump, this building suggests that the world of books can be inviting and a joy in which to be included. The choice of a space frame for a structural system neatly combines both pragmatism and poetry.







HONOR AWARD

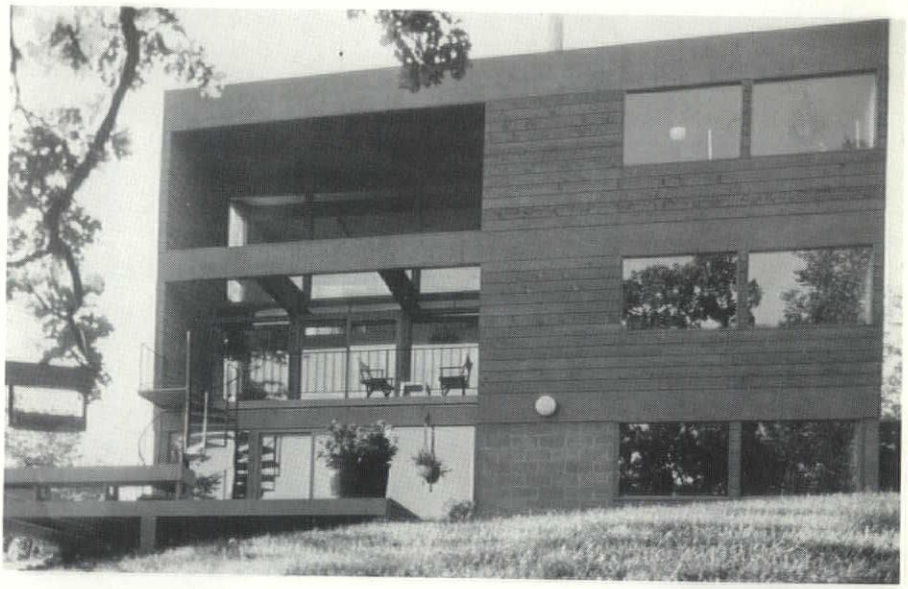
Eyler Residence/West Des Moines
Tom Clause AIA, Charles Herbert and Associates, Inc.

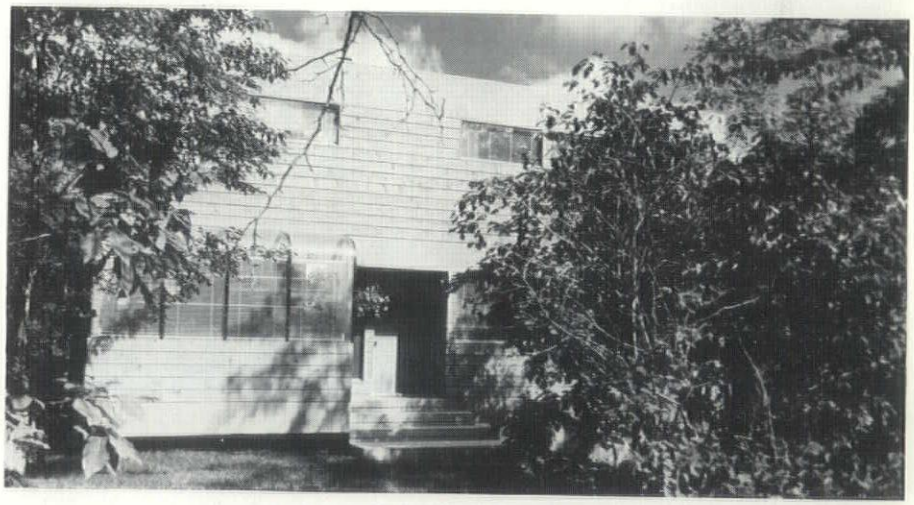
OWNER: Mr. & Mrs. Richard Eyler
STRUCTURAL ENGINEER: James W. Wilson
CONTRACTOR: O'Neal Construction
PHOTOGRAPHER: Tom Clause

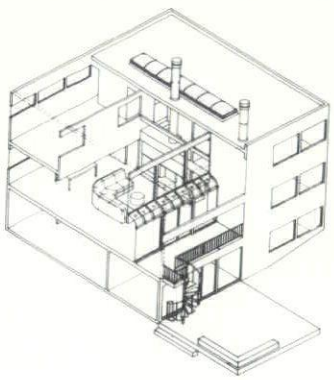
ARCHITECT'S COMMENTS: The client, a young couple with two children in their early teens, purchased a one acre lot in a heavily wooded large parcel development on the edge of a suburban area. The lot rises from the road, then slopes steeply to the ravine to the north and to the major view. Sitting just below the hill provided privacy from the street and the compact plan allowed the site to be disturbed as little as possible, providing shading and privacy to the east and west on a narrow lot.

The thirty-six foot square, three level plan organizes the house into vertical zones - service, living, and sleeping. A two-story living space connects the upper two levels and allows views through the space to the north from hall and master bedroom on the upper level. The three-story solution also allows a distant view of the downtown metropolitan area to the east.

JURY COMMENTS: A simple cube carefully considered as an enclosure allowing variety of geometrical arrangements for rooms on the inside. The commercial greenhouse forms set up secondary component systems which give the house a pleasing and informal discipline.







HONOR AWARD

Des Moines Register and Tribune Newsroom Remodeling
Charles Herbert and Associates, Inc.

OWNER: Des Moines Register and Tribune Co.
ENGINEER: Paul Walters Consulting Engineer
CONTRACTOR: Ringland Johnson Crowley
PHOTOGRAPHERS: Charles Herbert and Associates, Inc.

ARCHITECT'S COMMENTS: The major statewide newspaper wanted to remodel their existing newsroom while maintaining full news production within the space. This required a series of stages over approximately 1½ years. The Owner's three main objectives were: substantial flexibility, effective circulation system and total visual openness.

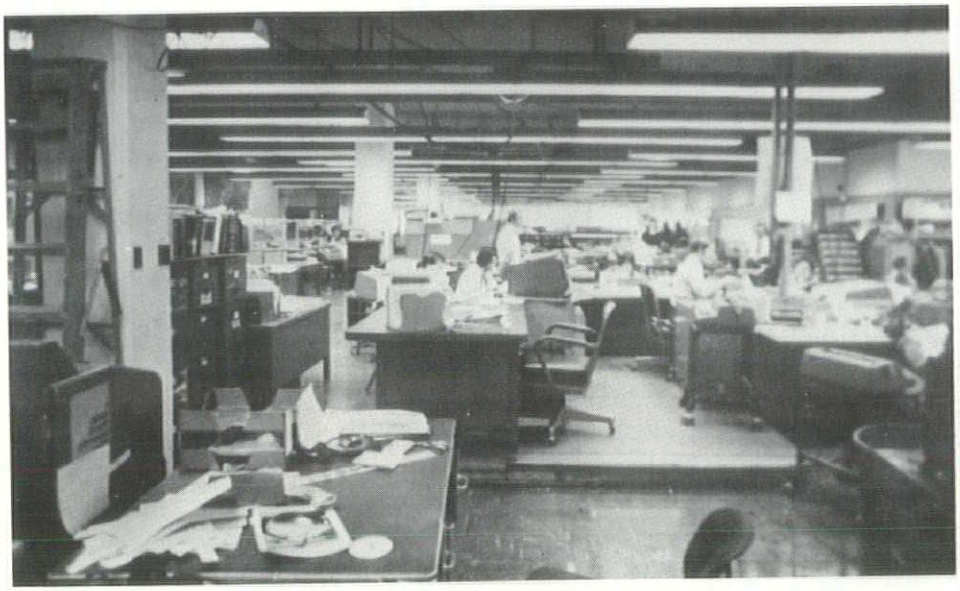
Flexibility was accomplished by establishing a 30" planning grid throughout. This was fed by a fixed corridor along the major column line as well as circulation at the rrom perimeter. The corridor running the full length of the room was reinforced by a dropped yellow bulkhead easily identified and heavily used by the newsroom staff.

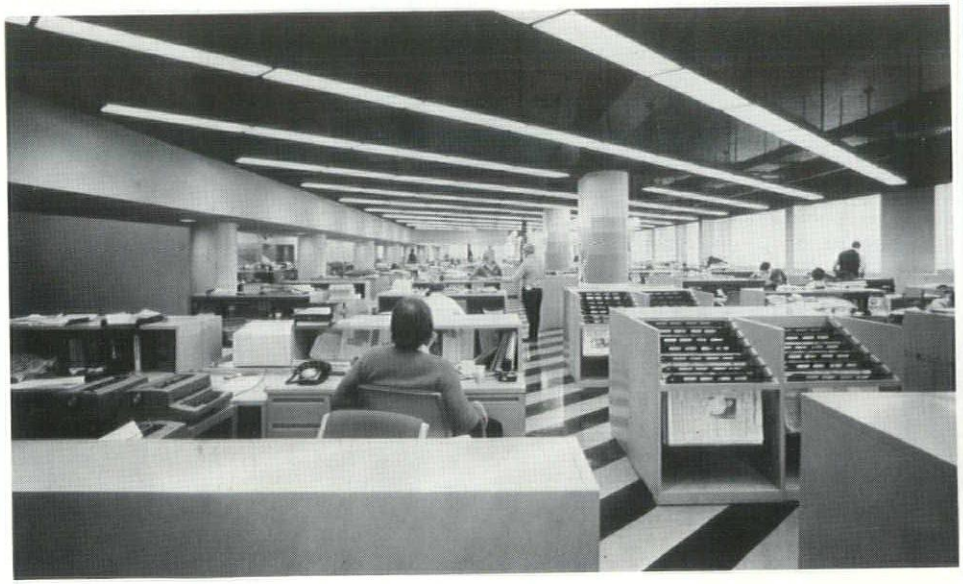
To open the room, the required offices were removed from the windows and spaced along the east interior wall. Furnishings were kept below seated eye height to allow required visual communication.

The teletype room and copy desks are the functional hub of the newsroom and create the primary newsroom image. The dropped triangular bulkheads and red desks in this area contrast with the typical diagonal pattern of suspended light fixtures and neutral furnishings.

The existing mechanical system was retained and painted out dark above the lighting fixtures. Electric distribution occurred through an existing cored metal deck and head system.

JURY COMMENTS: A sparkling, relaxed atmosphere is achieved by the simplest of elements. Patterns of floor echo diagonal exposed light fixtures and bright colorful furniture establishes the sense of enervating vitality. The maximum effort with minimum of means.





HONOR AWARD

South Des Moines National Bank
Wakonda Branch
Charles Herbert and Associates, Inc.

OWNER: South Des Moines National Bank
ENGINEERS: VanderLinden-Katzmann and Associates, Structural Engineer. Stevenson and Schilling, Consulting Engineers.
CONTRACTOR: Bryan Crow Construction Co.
PHOTOGRAPHERS: Charles Herbert and Associates, Inc.

ARCHITECT'S COMMENTS: The bank's program for expansion was based on a rapidly growing business that had been hampered by outdated and limited facilities. Continuous operation of the bank and at least one drive-up lane was imperative.

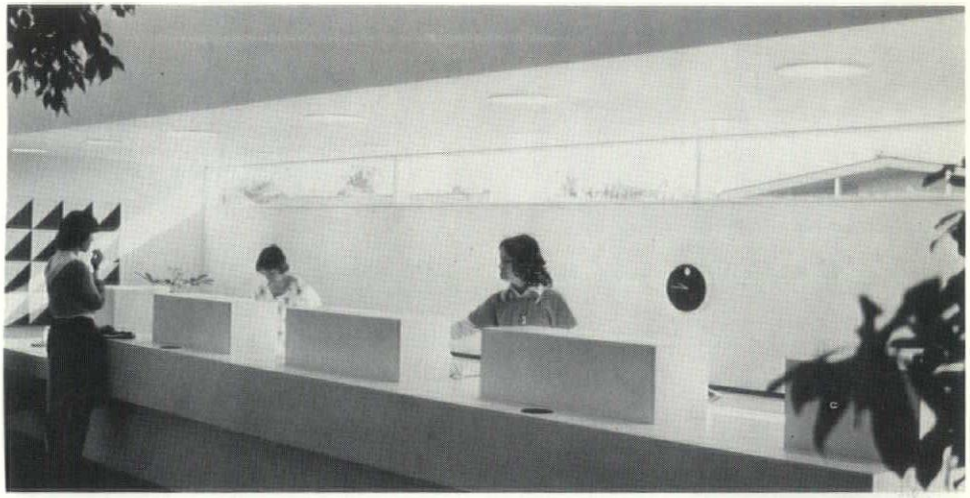
Due to the bank's location on a major thoroughfare, rush hour traffic was a major consideration. During peak periods, cars had often stacked out into major circulation corridors and interrupted traffic.

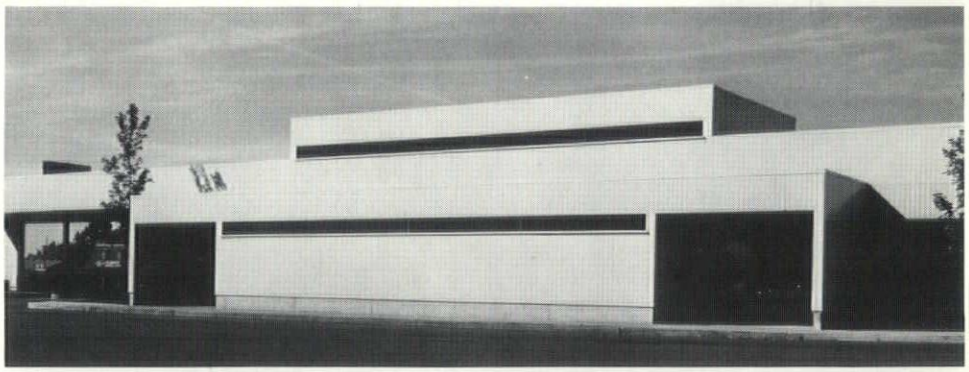
The extent of expansion was greatly limited by the terms the bank leased the land by. The shopping center, which owned the land, did not permit expansion to the east and only allowed minimal expansion to the north. Zoning set backs prohibited expansion west. Furthermore, because the property and the building on it turn over to the shopping center in the near future, construction costs had to be kept to a minimum to allow for the short term amortization of the building.

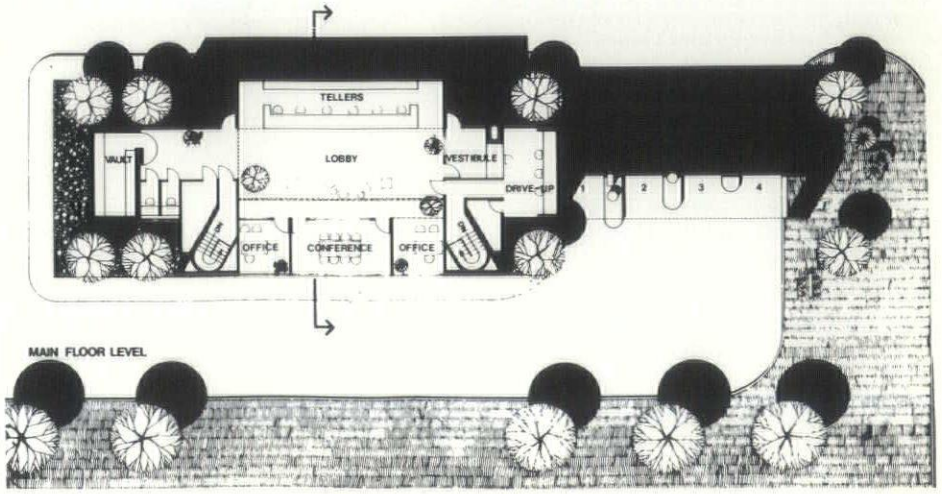
A comparative analysis was undertaken comparing the costs of an addition to the existing brick bank versus starting anew. The result was a new banking floor built over the existing basement. Existing plumbing, electric and mechanical systems formed the base for remodeling.

The building was designed so that the lobby and west drive-in window would remain open during the erection of the enlarged motor facility. The existing bank was not torn down until the new lobby could be used. Heavy rush-hour traffic is allowed to queue without interfering with parking lot traffic patterns.

JURY COMMENTS: Another understated but eye catching example of the small banking facility. Economics of materials coupled with bright colors played off against white paint establish a remarkably appropriate answer for this difficult little addition.







HONOR AWARD

Metropolitan Art Authority
The Design Enterprise Co.
H. Ronald Walker, David Wood Project Designers

OWNER: David and Catherine Wood
CONTRACTOR: David Wood
PHOTOGRAPHER: The Design Enterprise Co.

ARCHITECT'S COMMENTS: This remodeled building had been a local bar and boarding house for many years. At the time it was purchased, the lower level was basically a shell with only the plumbing intact. The upper level contained four efficiency apartments.

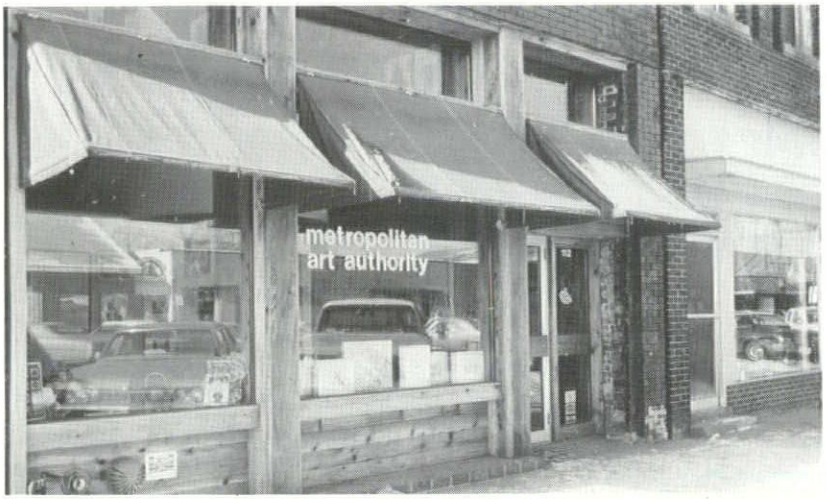
Program requirements called for an Art Gallery and Retail Store. The Owner's requirements had these objectives:

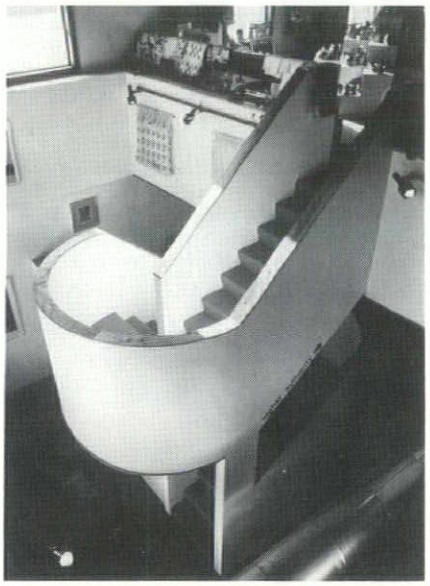
1. To establish good visual character and space utilization options for a variety of display possibilities.
2. Provide space for retail activity compatible in nature with a gallery.
3. To compliment the emerging character of the entire business district which was undergoing restoration and revitalization.
4. To meet the constraints of a $25,000.00 budget.

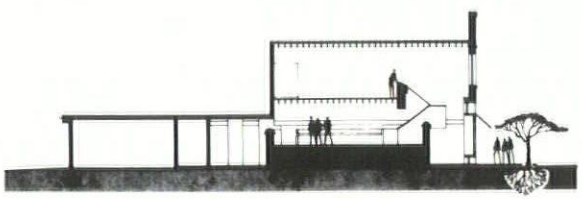
Within these parameters, it was determined to remove the old false plaster ceilings and plaster coatings over the brick bearing walls, exposing the basic wood floor, ceiling and masonry wall construction. The mechanical system and plumbing locations were kept, with only a minimum of new mechanical work added.

Circulation was needed to the upper level and by insertion of a mid-level display "platform", a variety of display spaces could be achieved as well as increasing the amount of usable wall display area. A new sprinkler system was necessary; new interior construction was wood studs with gypsum board panels. Lighting has been kept functional and economical. The exterior was left as "original" as possible with the insertion of large glass areas in an attempt to connect "inside" and "outside". Design emphasis was placed on column supports with the use of cedar as a material to blend with the character of the exposed wood floor and ceiling construction.

JURY COMMENTS: An enthusiastic recycling of this old bar impressed the jury with its use of materials and space. Reuse of the existing walls and ceiling provides a warm and comfortable background for the exigencies of retail commerce.







SECTION

HONOR AWARD

Muscatine Public Safety Building
Muscatine, Iowa
The Durrant Group, Inc.

OWNER: City of Muscatine, Iowa
CONSULTANTS: (Communications Engineering) Spectra Associates, Inc.
CONTRACTOR: Viggo M. Jensen Co. Iowa City, Iowa
PHOTOGRAPHERS: Joel Strasser Sioux Falls, South Dakota
The Durrant Group, Inc. Dubuque, Iowa
Bill Bicksler Dubuque, Iowa

ARCHITECT'S COMMENTS: The simultaneous need to provide larger and more efficient spaces for several of its public safety functions and the desire of the City Council to implement staff operational efficiencies by combining similar job positions provided the catalyst for grouping all city public safety operations into a single structure.

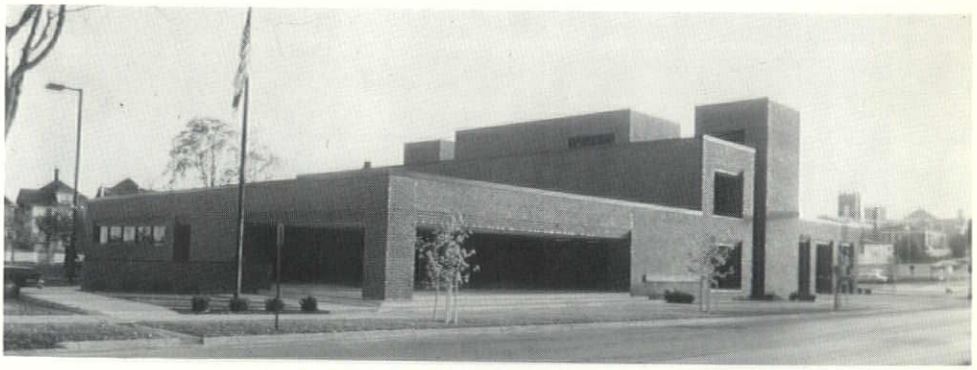
The project groups the operations of the Central Fire Headquarters, the City Police Department, the City/County Civil Defense Emergency Operating Center and the Emergency and Rescue Unit into a 3 level building containing 30,300 square feet of floor area. Each department occupies a functional definable space within the composite, with common components such as lobby, toilets, conference rooms, etc.

A four-story fire training tower, pump testing water reserve tank and concrete practice apron for fire department personnel training is integrated into the project.

A large multi-purpose meeting room and a shooting range, both available for public use, provide opportunities for interaction between the various staffs and the public sector.

The County Sheriff and Detention Center is located across the street from the new building, thus long term city detention needs utilize the existing county detention facility. Short term holding rooms for six persons are contained within the project. The facility is designed to integrate all public safety functions into a composite to provide service and protection to all citizens.

JURY COMMENTS: This straightforward brick structure though sculptural is also functional. The designers organize fire and police activities into a building that is a warm and friendly addition to the community. The articulation of the parts coupled with the scale of the brick allude to a facility that is not an impersonal or frightening building.







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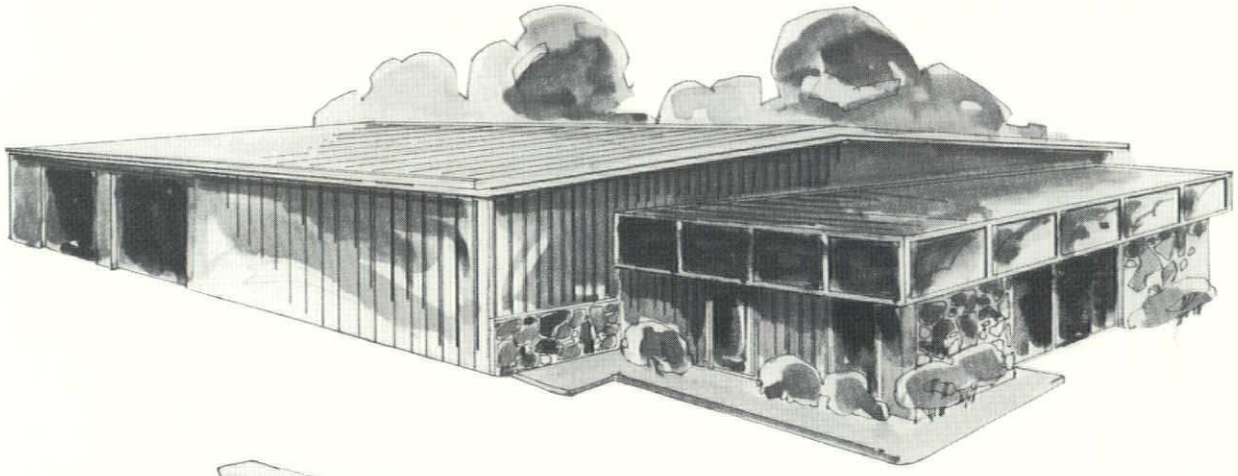
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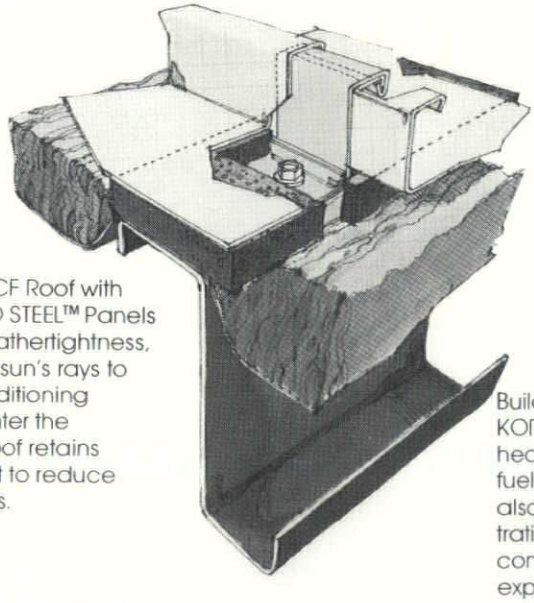
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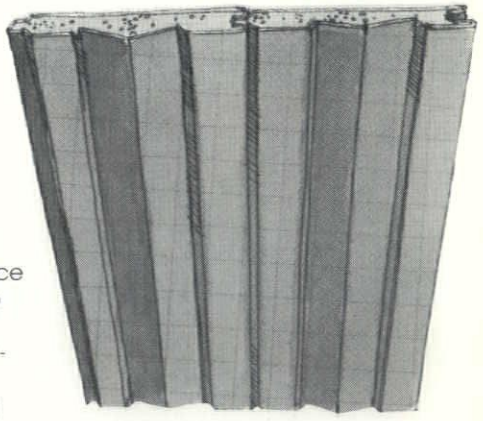
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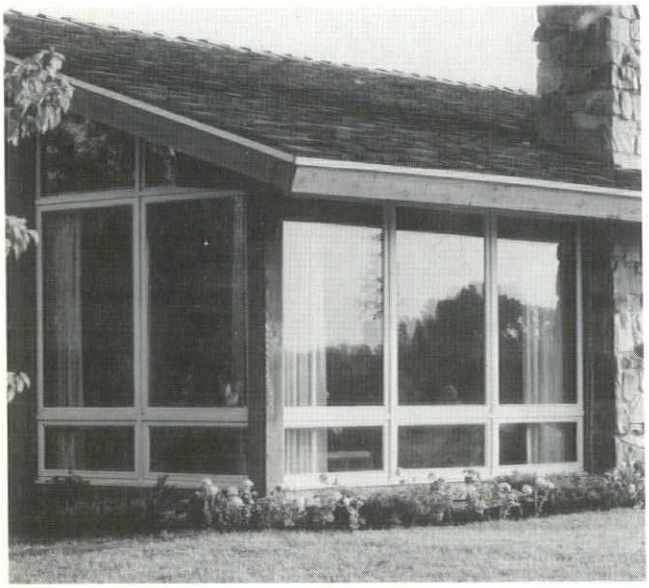
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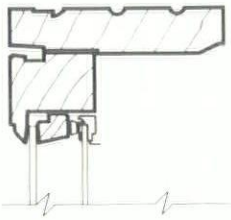
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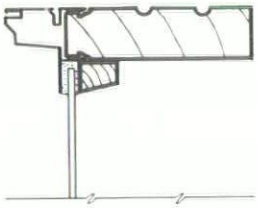


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NEWS

Philip Johnson To Receive AIA Gold Medal, 1978

Philip Johnson, FAIA, one of the most eminent practitioners of the international style of architecture during the past 40 years, has been selected by the American Institute of Architects to receive its prestigious Gold Medal in 1978.

The Gold Medal--the highest award bestowed by the 26,000 member national professional society--will be presented in May at the Institute's 1978 national convention in Dallas, Tex.

Johnson, 71, is only the 40th person so honored since the award's inception in 1907. Previous recipients of the Gold Medal include Louis Henri Sullivan, Frank Lloyd Wright, Eliel and Eero Saarinen, Le Corbusier, and Louis I. Kahn. Last year the AIA Gold Medal was presented posthumously to the late Richard J. Neutra, FAIA.

Johnson, whose architectural practice is based in New York City, has received critical acclaim for his structures in the United States and abroad. In 1975, Johnson received AIA's Twenty-five Year Award for his residence in New Canaan, Conn. That work, his famous Glass House, is part of Johnson's personal enclave built over a span of 21 years on his 32-acre estate. It began with his Glass House and culminated with his subterranean sculpture gallery.

Johnson began his practice designing houses: the Glass House (1949), the Robert Wiley House (1953), and the Eric Boissonnas House (1956), all in New Canaan. In 1956 he won AIA Honor Award for the Hodgson House, also in New Canaan.

In 1964, Johnson received AIA's Collaborative Achievement in Architecture Award for the Seagram Building, its plaza, and the Four Seasons Restaurant in New York City, designed with Mies van der Rohe.

Johnson also won AIA Honor Awards in 1961 for the Shrine at New Harmony, Ind., and a nuclear reactor at Rehovot, Israel, in 1975 for the IDS Center in Minneapolis, and in 1977 for Pennzoil Place, Houston.

He is also known as a museum architect, having designed more than a dozen. They include the Amon Carter Museum of Westem Art in Ft. Worth, the Museum of Pre-Columbian Art at Dumbarton Oaks in Washington, D.C., and new wings for New York's Museum of Modern Art. One of his most significant works is the Museum of South Texas in Corpus Christi. Opened in 1972, it is a sharp, crisp, all-white building sited at the water's edge.

Born in Cleveland on July 8, 1906, Johnson graduated from Harvard in 1927 as an architectural historian and critic.

After studying extensively in Europe, he returned to the United States in 1930 to help shape the New York Museum of Modern Art's department of architecture. He was director of that department from 1930-1936, and again from 1946-1954.

In 1940, Johnson entered the Harvard Graduate School of Design at the age of 34. Self-Exiled German architect Walter Gropius, then chairman of the department, and Marcel Breuer, who was teaching there, influenced Johnson. He graduated from Harvard with a Bachelor of Architecture degree in 1943.

Johnson opted strongly for the role of artist-architect, and still holds to his conviction that architecture is first and foremost art. In 1932, he co-authored "The International Style" with Henry-Russel Hitchcock, a book which defined the style he was then to practice.

Among the first practitioners of the international style were Mies and Gropius in Germany, Le Corbusier and Andre Lurcat in France, and J.J.P. Oud in Holland. Although all were brazenly individualistic, these men shared as iconoclastic attitude toward historical forms and a fondness for severe, uncompromising, plain designs that clashed with established architectural values. Johnson and Hitchcock saw the common aim among them and formally named it in the title of their book.

Johnson took his first significant step toward the creation of communal or public space with his design for the Synagogue for the Congregation Kneses Tiferegh Israel in Port Chester, N.Y. The Munson-Williams-Proctor Institute in Utica, N.Y., followed. It was heralded as his last "Miesian" design and a notable landmark in the development of American architecture in the 1950s.

In 1956, he designed the University of St. Thomas, Houston--a blend of Mies' Industrial Classicism of the 1940s and Romantic Classicism of the 1820s--demonstrating the depth of his historical perception.

His work in the late 1960s has been described as an attempt to further break from the Miesian mold of his first years.

Done in conjunction with John Burgee, Johnson's partner since 1967, the Investors Diversified Services (IDS) Center in Minneapolis, built in 1973, was a new and original form. The $100-million, four-building complex consists of a 51-story octagonal office tower, and 18-story hotel, an 8-story office building, and a two-story store.

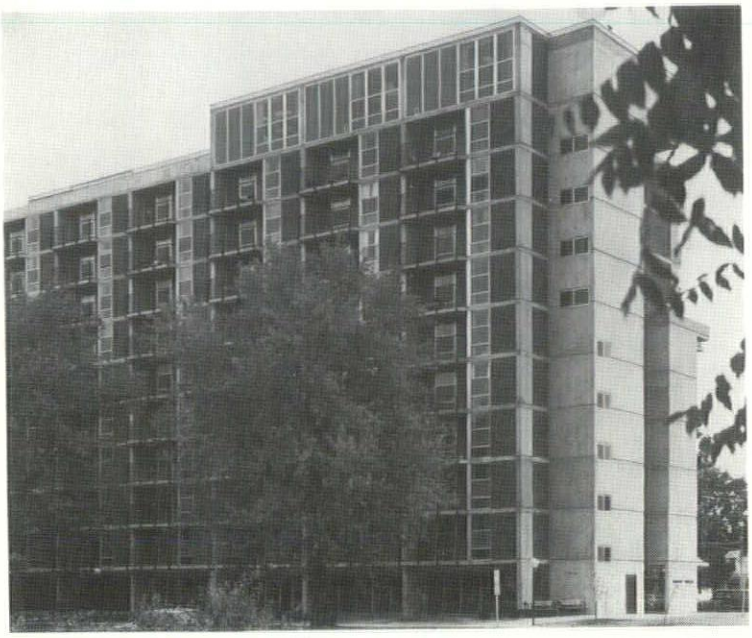
Houston's Pennzoil Place, with its distinctive slanting-roof design and twin trapezoidal towers, was another break from Johnson's usual form. Designed by Johnson with Burgee, it was completed in 1975.

His current work has been said to have the character of **pro bono publico** (for the good of the public),

continued on page 21

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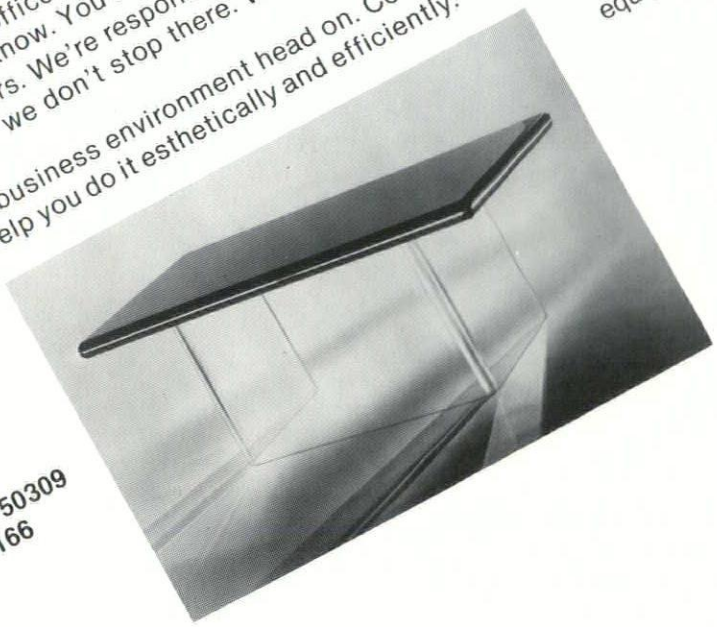
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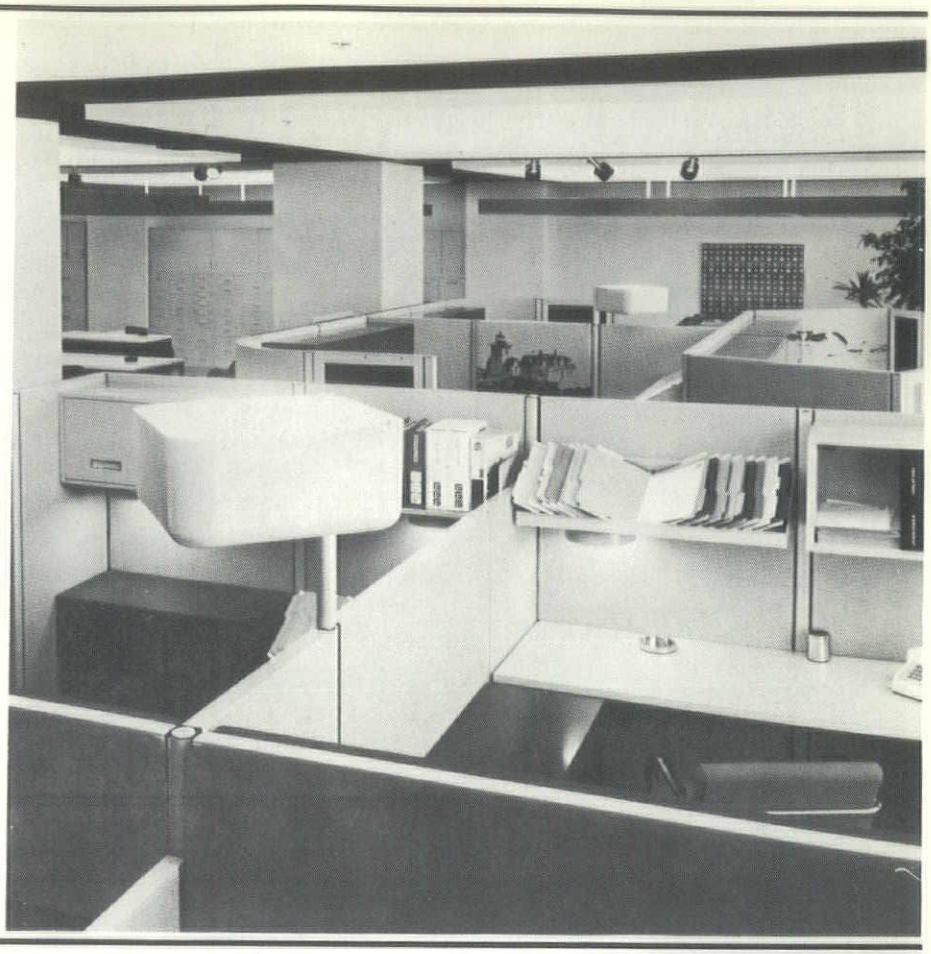
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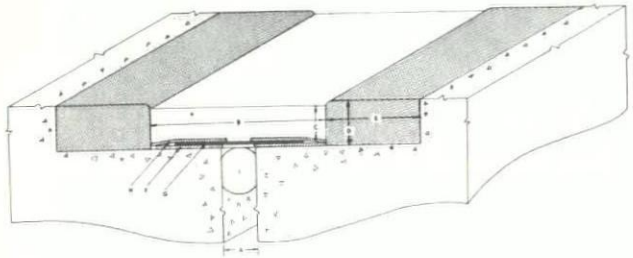
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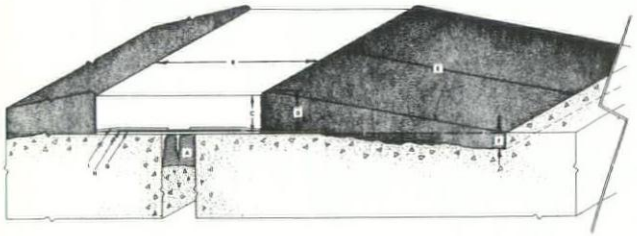
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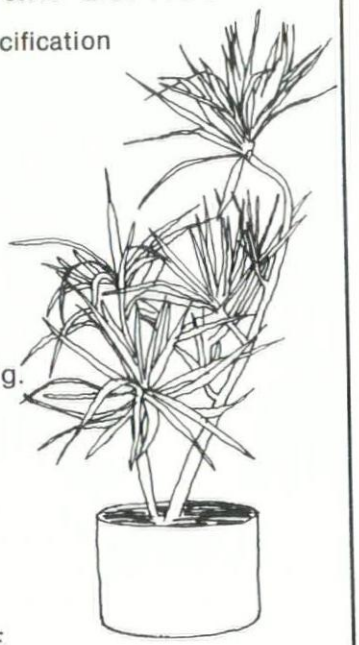
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Johnson

continued from page 17

especially his large-scale urban themes which embody Johnson's idea of "procession."

Procession has been described as dealing with a sequence of experiences, the feelings people have as they move from one place to another. Here is Johnson's explanation:

"Architecture is surely **not** the design of space, certainly not the massing or organizing of volumes. These are ancillary to the main point which is the organization of procession. Architecture exists only in **time**....The beauty consists in how you move space...whence and whither are positive, not negative, architectural virtues, which are basic to the entire discipline of the art."

Architectural historian Vincent Scully describes Johnson as a man with "the most ruthlessly aristocractic, highly studied taste of anyone practicing in America today."

An outspoken and opinionated artist, Johnson has made himself a controversial figure with his insistence that architecture must be "monumental." This is a term often pejoratively interpreted by his critics, perhaps viewed as meaning massive and wasteful.

Johnson's reply to this criticism in a 1971 interview was that "all architects essentially want to be monumental." He said, "The desire for immortality is the only proper aim. How are you going to be immortal without a monument?" He believes that every artist should be conscious of his place in history and that "if you leave out the desire for immortality, you just get cheap design, or the diagonal line that's 'in' this year."

He also believes the "beauty, at every level of life, is an investment that society must make in the interest of both common sense and common purpose."

Johnson has written three other books: "Machine Art," "Mies van der Rohe," and "Selected Writings by Philip Johnson" (published in Tokyo in Japanese).

A bachelor, Johnson lives at his resident in New Canaan. His firm's offices are in the Seagram Building in New York City.

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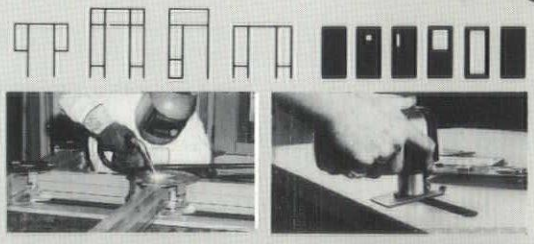
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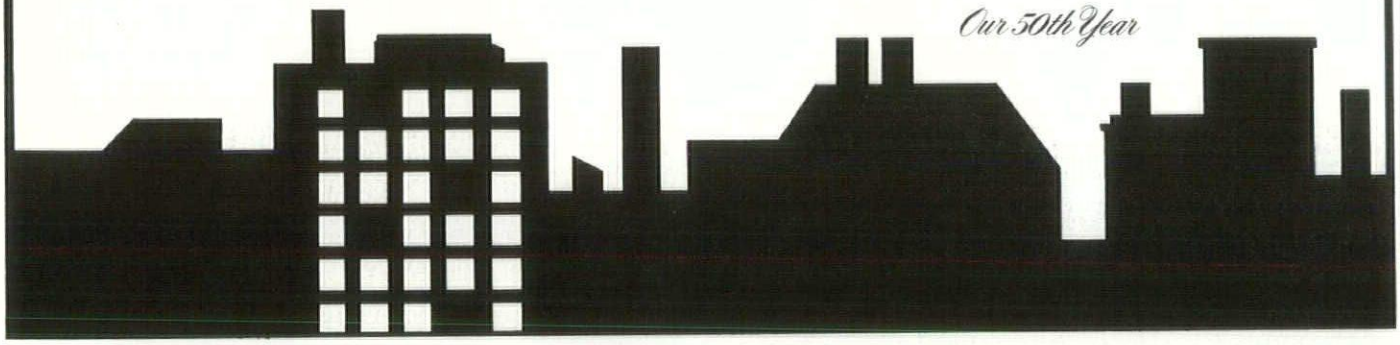
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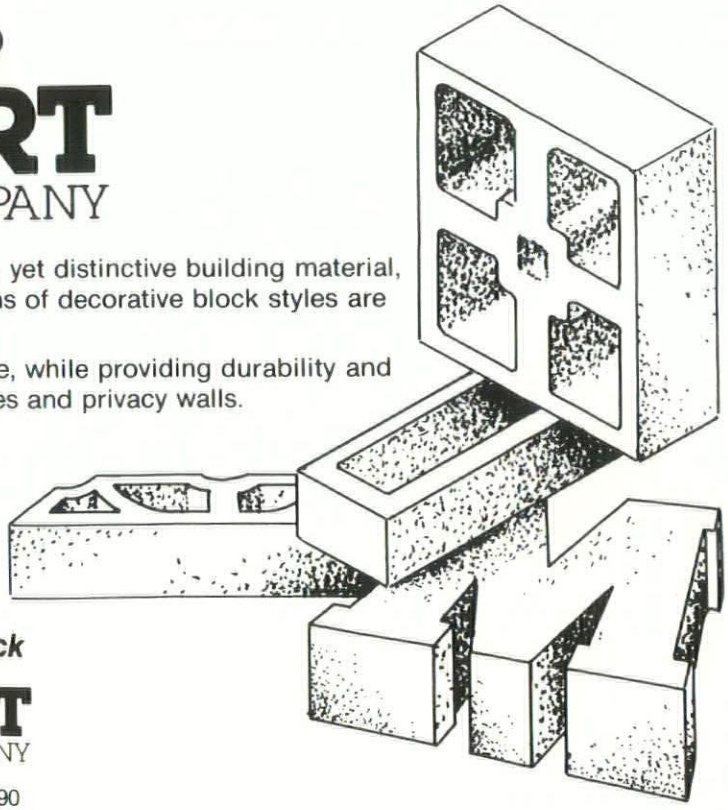


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AIA Kemper Award Goes To Carl Bradley

The American Institute of Architects announced today that Carl L. Bradley, FAIA, of Fort Wayne, Ind., has been selected to receive the Institute's Edward C. Kemper Award for 1978.

The Kemper Award, named in honor of the late executive director of the Institute, is given each year for significant contribution to the Institute and to the profession of architecture. Last year's recipient was Ronald A. Straka, FAIA, of Boulder, Colo.

The award will be presented at the annual AIA convention at Dallas, Texas in May.

Bradley has been active at all levels of the AIA for 25 years. He first joined when he was a student of architecture at the University of Michigan in 1953, and he served as a president of the Student Chapter in 1955. From 1971-73, Bradley served as an AIA Regional Director from the Central States Region and, in 1973, he was elected to AIA's College of Fellows. He served as vice president of the Institute in 1975 and 1976.

His sense of professionalism and his unstinting devotion to the field have been an inspiration to architects in the state of Indiana, where he has been most active, and to others nationwide. Bradley is a life-long resident of Fort Wayne and is a registered architect in 37 states.

His devotion to the profession in Indiana is legend. In 1964, he served on the task force that forged a framework for the formation of an effective state association and saw the formation of the Indiana Society of Architects in 1959. He was elected its president in 1967. He was a member of the advisory committee which helped Ball State University create the new College of Architecture and Planning.

Bradley inherited a small school-oriented practice from his father in 1959, but gradually expanded his interests and expertise, and in 1971 merged with architect Ewing Miller, FAIA, to form Achonics Corporation, a 30-man firm with offices in Fort Wayne and Terre Haute.

Archonics, with Bradley as president, is a design group involved in many "one-of-a-kind" projects. Special emphasis is placed on the establishment of design criteria and the effective involvement of the client in the decision-making process.

His firm's philosophy is that "a building should not only function well in all respects, but...the nature of the spatial enclosure should provide emotional satisfaction to those who visit, live, or work within its environment." The firm includes not only architects, engineers, planners, programmers, and interior designers, but psychologists and sociologists.

Bradley is known as an innovator in the application of management techniques and computer

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technology. Because of this, he is a frequent lecturer at universities and AIA meetings.

His firm designed the Indiana Capitol Complex Plan, Urban Renewal in Terre Haute, the Indiana State University at Evansville, and the Indiana Laborer's Training Institute, a facility to train laborers to meet the needs of the building industry, among others.

A civic-minded, politically active citizen, Bradley served six years as a director of the Fort Wayne Chamber of Commerce. three years as director of the Fort Wayne Historical Society, and as State Convention Delegate for his party.

Graduated from Yale University with a degree in philosophy, he received his Bachelor of Architecture from the University of Michigan. Bradley is 47, married, and has four children.

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James A, Robinson, a senior in architecture and construction engineering at Iowa State University, received an honorable mention rating in the national Student Design Awards Program of the Prestressed Concrete Institute.

Robinson, of Lake Bluff, Ill., presented a design of a condominium hotel for Elliot Key, Fla. His was one of three designs entered by Iowa State students. Robinson's entry had previously placed second in the ISU department of architecture's annual precast concrete competition sponsored by the T. W. Shirey Company, Waterloo.

Robinson is to receive bachelor's degrees this fall in architecture and construction engineering from Iowa State.

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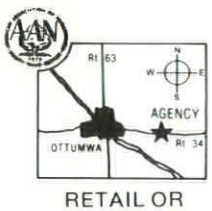


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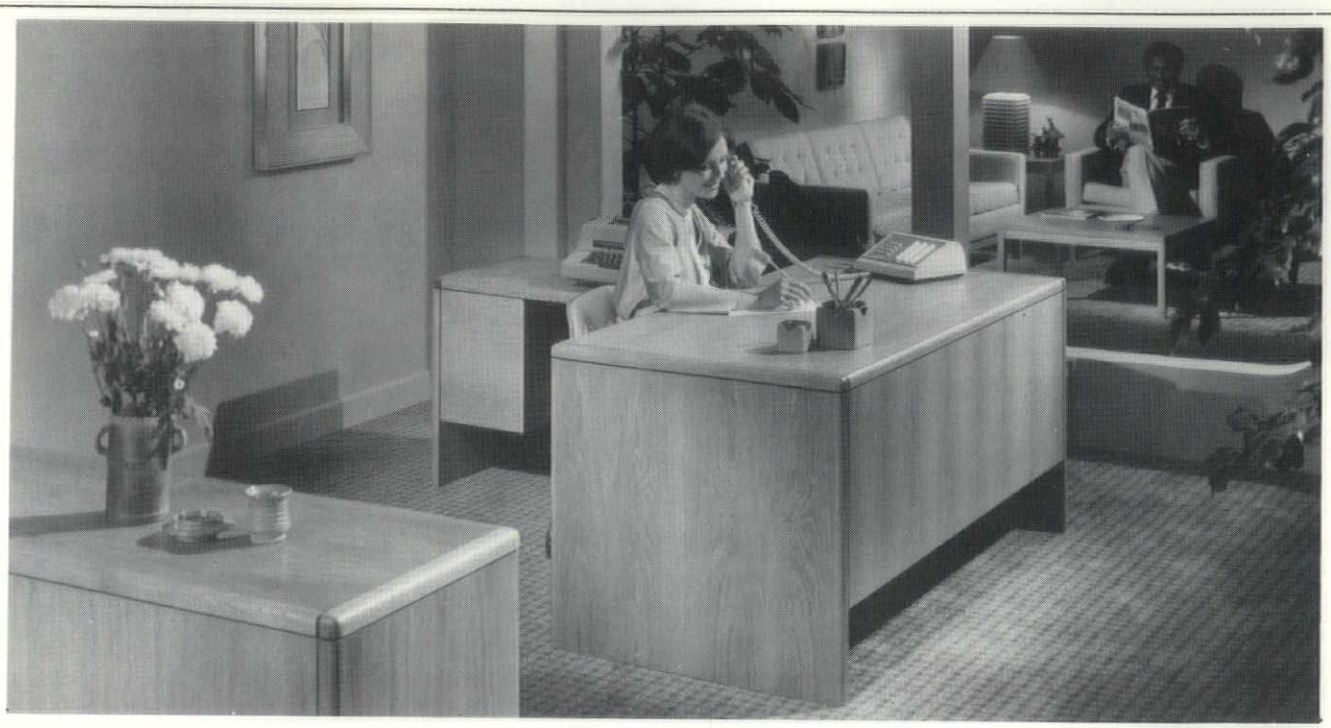
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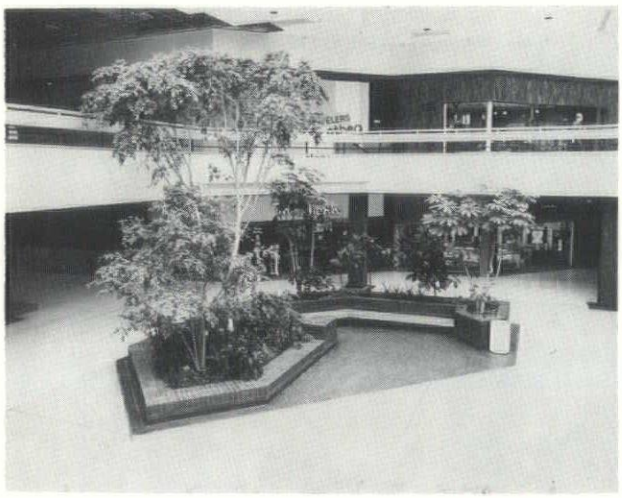
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NEWS

Regents Approve New ISU Design College

A new College of Design which will encompass four academic departments has been approved for Iowa State University, Ames, by the State Board of Regents meeting here Friday, November 18.

The new college will be formed by July 1, 1978. It will include the departments of applied art, architecture, landscape architecture, and community and regional planning. The latter two will be developed from the current landscape architecture and community planning department in the College of Agriculture. Applied art and architecture are presently in the Colleges of Home Economics and Engineering, respectively.

The new college will be the seventh undergraduate college at Iowa State and the eighth college. The others include agriculture, education, engineering, home economics, sciences and humanities, veterinary medicine, and graduate. The College of Education, formed in September 1968, was the last to be established at ISU.

The College of Design will be located in the Design Center Building which is currently under construction immediately east of the Town Engineering Building. It is scheduled for completion next summer. The building will house programs and students that are presently located in 12 university buildings. There are currently 1,775 students enrolled as undergraduate majors in departments making up the College of Design, 83 graduate students and 79 full-time faculty. Total student enrollment, majors and non-majors, in all departments and design center courses last spring was 4,423.

Discussions on the new college date back to 1960, and a formal proposal for a school of design at ISU was proposed in the 1963-64 school year. In 1967 the Regents authorized the ISU Design Center for the purpose of coordinating common functions and responsibilities among the three departments. In the last 10 years the Design Center has concentrated on the development and initiation of a basic educational program, a research program, and an exhibits and lectures program.

The new college will offer undergraduate and graduate programs. It will also include a research institute, and continuing education and cooperative extension program.

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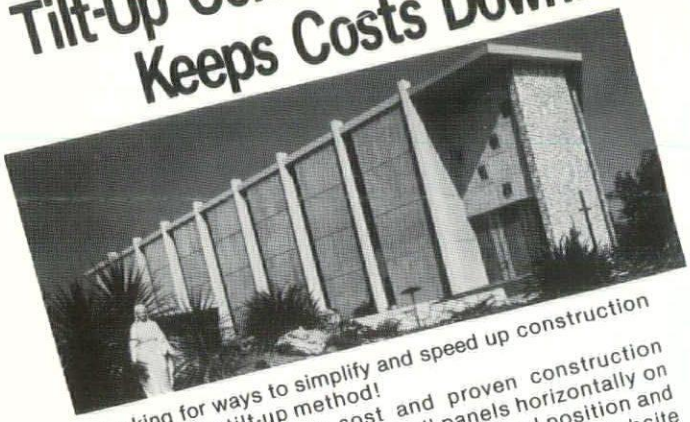
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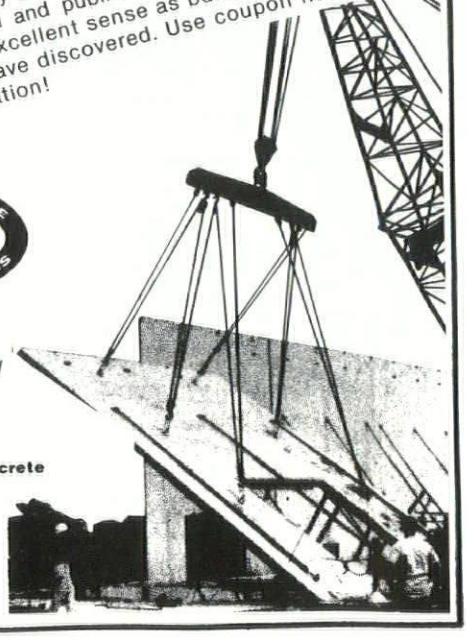
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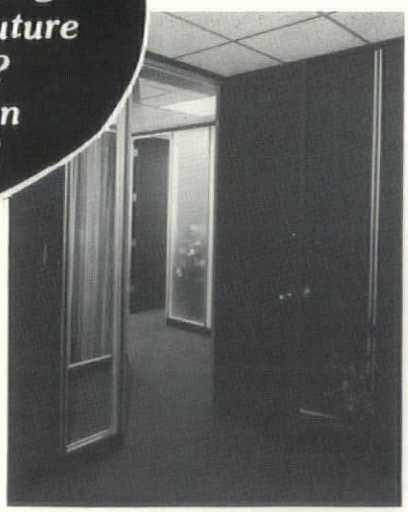
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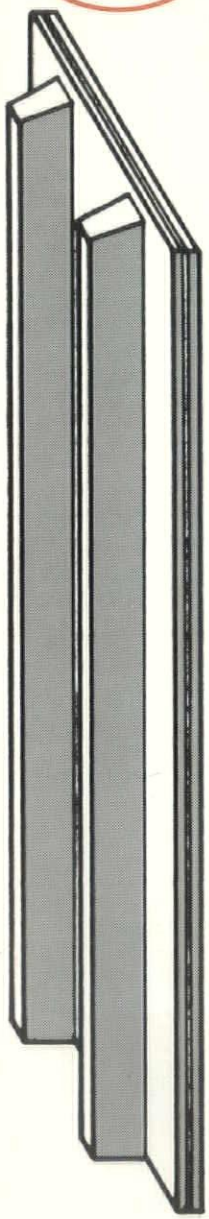
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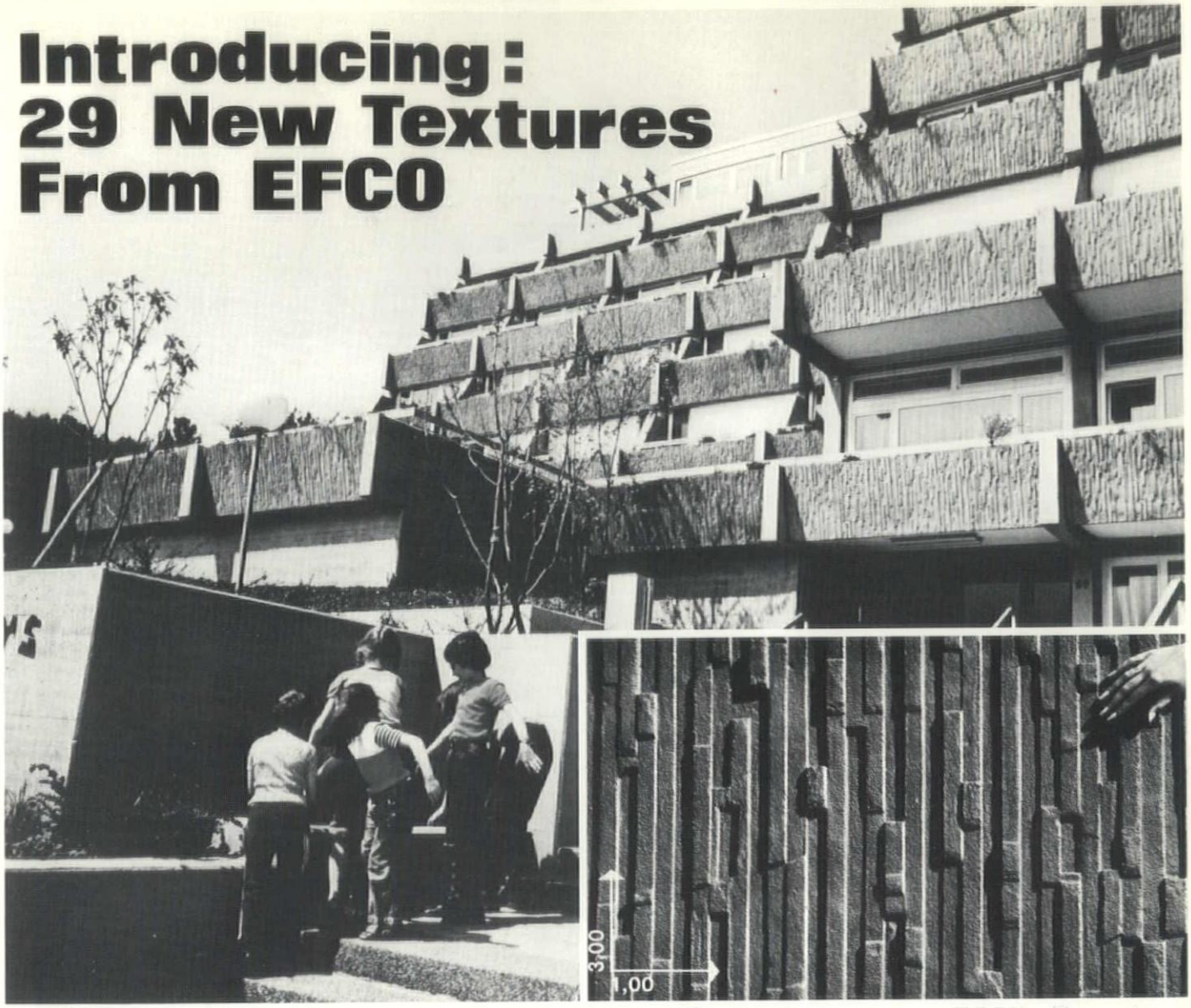
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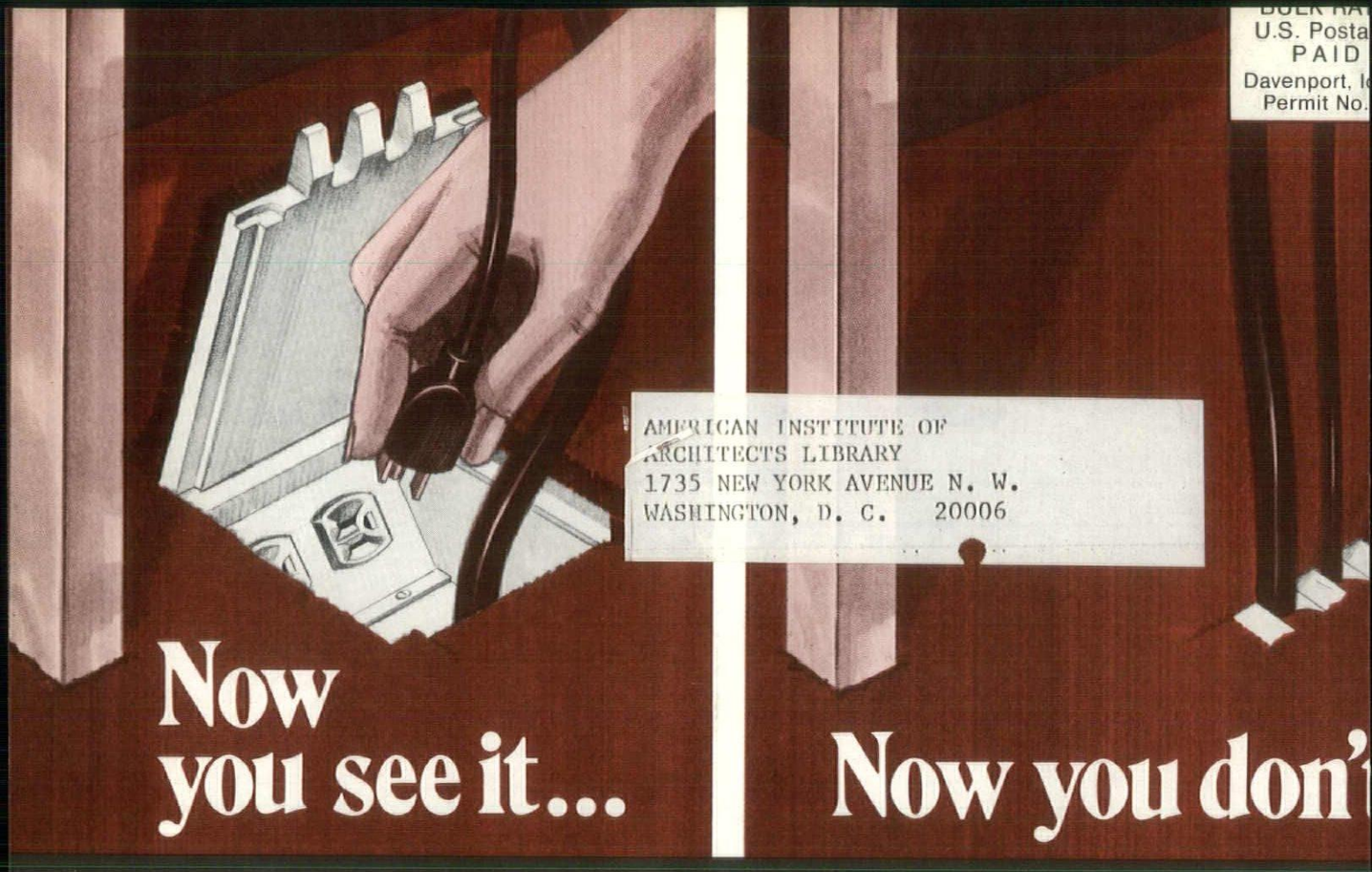
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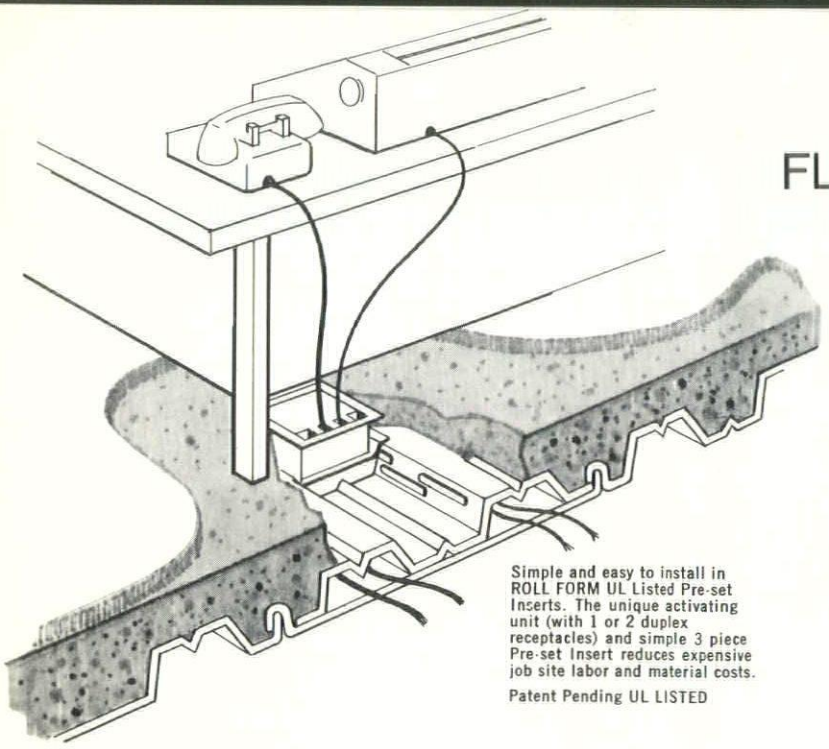
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